THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

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Coronavirus Update

As of early March, 91 non-multiplex giant-screen theaters were open worldwide, 43% of the total of 211. This is down from the 96 we reported as being open in mid-December. Thirty-nine institutions with GS theaters have opened their facility to the public, but have not reopened their theaters.

Among the world's 29 countries with non-multiplex GS theaters, the U.S. has the largest number currently open, 53, followed by Japan (15) and China (10). Nine other countries have between one and four open theaters. In 17 countries with at least one non-multiplex GS theater, none of them is open.

Imax Corporation CEO **Richard Gelfond** said in early March that about 1,077 — 70% — of all IMAX screens are open worldwide. And as this issue went to press, New York was allowing movie theaters to reopen at 25% of capacity. However, all Regal Cinemas locations in the U.S. remain closed, and in California the vast majority of theaters of all kinds remain closed.

Gelfond also said that, based on the performance of theaters in Asia, where the coronavirus is more under control than it is in the West, he expects theater attendance in North America and Europe to rebound as more people are vaccinated and infection rates drop. (*See page 16.*)

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Special Report: Giant-Screen Theaters, 2019-2020

Last year, the beginning of the global pandemic precluded us from publishing our annual report on giant-screen theaters in 2019, so the present report will cover the calendar years 2019 and 2020, reporting on the status of the world's inventory of GS and IMAX theaters as of Jan. 1, 2021.

The total count of non-multiplex GS screens continued its slow decline in 2019 –2020, dropping by two from 213 at the end of 2018 to 211 as of Jan. 1, 2020. This small reduction continues a downward trend that started after the world total of non-multiplex GS theaters peaked at 276 in 2005. Three non-multiplex theaters have closed since 2018, and one new institutional theater opened in 2020.

As of the first of this year there were 183 institutional GS theaters, 28 commercial standalone venues (including five in theme parks), and 1,562 IMAX multiplex screens. This makes a total of 1,773 giant-screen and IMAX theaters worldwide, an increase of 9.3% over the total of 1,622 at the start of 2019.

In 2019 seven institutional theaters converted from film to digital projection, as did five more in 2020, and at least one multiplex removed its IMAX film projector. This dropped the worldwide total of GS theaters capable of screening 70mm film from 122 at the start of 2019 to 108, of which 58 have both film and digital, including 36 in multiplexes.

Of the 211 non-multiplex theaters, 140 (66%) are digital-only, 22 (10%) have both film and digital projection, and 49 (23%) are film-only. There are 98 dome theaters, making up 46% of all non-multiplex screens, plus two that are convertible between flat and dome screens.

Among non-multiplex theaters, the count of true giant screens, as defined by the Giant Screen Cinema Association, stood at 166 as of Jan. 1, 2021. There are at least 78 multiplex theaters that also meet the standard, but we don't have enough data about the majority of newer installations to be able to categorize them. (*See page 10. for more about what we count.*)

Openings, closings, conversions

As we have reported in our coverage of the pandemic over the past year, virtually all GS theaters closed for some portion of 2020, and more than half remain closed as of early March. As described below, a few institutions have opted to permanently close or repurpose their theaters, and if the widespread closures continue, or if visitation levels do not soon return to something approaching pre-Covid levels, others could follow suit.

Covid has made it significantly harder to compile statistics for this year's report. Some museums have removed all references to their theaters from their Web sites. Are these temporary or permanent measures? It is harder to reach staffers to inquire about the status of their theaters, and those who reply often have little hard information about the long-term outlook. For this reason we offer this caveat: we have done our best to get as much reliable

*(see **THEATERS** on page 4)*

Corrections

Because of a miscommunication with the producers, the last several issues misidentified a project on the In Production page.

Serengeti is being produced by *Definition Films Australia* and distributed by *K2 Studios*. The film's title and production company had been listed incorrectly.

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The Making of Pandorama (2000)

LF Examiner *continues its retrospective of 24 years of publishing with this article about one of the most unusual giant-screen films ever made:* Pandorama *by Nina Paley. As she describes below, the camera-less three-minute film was literally made by hand, every frame drawn directly on blank or reused film stock.*

This article originally appeared in the Summer 2000 issue of MaxImage! *(as* LF Examiner *was originally known).*

by Nina Paley

For most of my adult life, I've plied my trade as a newspaper cartoonist. After seven years of self-syndicating a weekly comic strip called "Nina's Adventures," I signed on with Universal Press Syndicate to write and draw a daily strip, "Fluff." Cartooning had been my lifelong passion, but the rigorous schedule of producing a daily feature turned it into a monotonous job. I grew artistically impoverished and desperate to explore a new medium. So at the start of 1998, purely as recreation, I returned to a long-abandoned interest of my youth: Super-8 filmmaking.

One thing led to another, very quickly. I shot *Luv Is...*, my first clay-animated film, on Super-8. Two months later, I'd bought a cheap Russian 16mm wind-up camera, and shot my second clay short, *I ♥ my Cat.* I drew my next film, *Cancer*, directly on 35mm film, á la Norman McLaren. I had a contact print made, and in late 1998 Josephine Scherer, projectionist at the Fine Arts Cinema in Berkeley, offered her empty afternoon theater as a screening room.

When I arrived at the Fine Arts projection booth, Josephine was entertaining some guy who had worked in the same theater decades earlier, and just wanted a look around for old time's sake. Would I mind if he and his friend stuck around while Josephine projected *Cancer*? No problem.

The guy turned out to be **Chris Reyna**, president of the **Large Format Cinema Association**, and his friend was **Judith Rubin**, editor of the LFCA newsletter. They gave me their cards, said something about an "animation and experimental task force," and mentioned an upcoming screening in Los Angeles. The idea had been planted: by that night, I became obsessed with making a cameraless 15/70 film.

I recklessly bought a last-minute ticket to LA. In addition to the groundbreaking premiere of ***More***, I saw the 15/70 blow-up of the ***Absolut Panushka*** shorts. I had previously seen them in 35mm, and the contrast in LF was striking. Serendipitously, I happened to be seated right next to **Don MacBain**, whose short, ***Fire***, was an excellent example of composition, timing, and sound design with the giant screen in mind. While many of the Panushka shorts were brilliant on smaller screens, they were incomprehensible in an IMAX theater. Conversely, I suspected *Fire* wouldn't work so well on video, but on that huge screen, it was magic. I saw a variety of other shorts, all of which were right on the cutting edge of LF and all of which had much to teach me.

Shortly thereafter, I came up with a rough project proposal for ***Pandorama***. I chose the theme of Pandora's Box because it was a familiar story, and offered a structure that could support all kinds of images and techniques. The size of the film made new worlds of cameraless techniques possible, and I wanted to try them all.

Proposal in hand, I began schmoozing as I had never schmoozed before. Don MacBain put me in touch with editor **Dave Bartholomew**, who was incredibly supportive and donated two big fat rolls of clear 70mm leader, along with invaluable advice. Judith Rubin helped me track down filmmakers who might have 70mm junk footage to spare. **Kelly Moren** at **Imagica USA** gave me a crash course in internegatives, interpositives, and 65mm intermediate vs. 70mm print stock. Unfortunately, the LFCA Animation Task Force was still recovering from

Adopt *Pandorama*!

The only release print of Nina Paley's hand-drawn three-minute GS film ***Pandorama*** (2000) needs a good home. As outlined in the adjacent article, the print was part of ***Extra-Large Shorts***, a feature-length compilation of shorts created in 2005 by **Ingrid Lae** of the **Science World** in Vancouver, BC, Canada. Lae tells *LFX* that she is in the process of returning all of the other elements of the program to their owners, but Paley says that since she couldn't do anything with the print, she'd prefer to donate it to a 15/70 theater that might occasionally screen it.

The theater that accepts the print will have the unrestricted right to screen it without royalties (although Paley gratefully accepts donations from exhibitors or audience members). The sound track is on 35mm mag film.

Interested parties should contact Paley at nina@ninapaley.com.

Nina Paley (2)

More, so I wasn't able to get LFCA sponsorship. But so many people in the industry were so helpful and supportive, I was able to produce *Pandorama* myself.

I had already made plans to spend the summer of 1999 with relatives in Switzerland, so I dragged two suitcases of junk footage and leader along with me. I set up shop in a dusty utility room in my cousins' back yard. My studio consisted of a used office desk, a 70mm tape splicer, a pair of rewinds, and a few 16mm split reels, which held the 70mm cores with clamps (except when they slipped and the whole contraption fell apart). When the house had visitors, they slept in that room. A neighborhood cat forced its way through the window screen and slept on my work occasionally. I kept the place as clean as I could, but I knew the folks back in LA would have had seizures if they'd seen my working conditions. I didn't worry about it; I figured dust, fingerprints, and cat hair would add "texture." It was an experimental film, after all.

Made with rapidograph, colored marker on 70mm clear leader.

I spent about three months actually making the approximately 2,500 images. After a week of drawing thousands of framelines, the real fun began. Much to my delight, the emulsion on the 70mm leader accepted all kinds of media, including water-based ink. I applied rubber stamps (carved out of bike tire inner tubes) directly on the emulsion, and made "clouds" out of my fingerprints. I put some 8/70mm junk footage on its side, drew new framelines every 15 perfs, and used it as a background for animation traced from old Muybridge photographs. The effect was a background that moved something like a tracking shot, which the Muybridge images, taken with multiple still cameras, also resembled.

Made with rubber stamp, rapidograph, colored marker, scratching on 15/70 clear leader (inverted).

I built a tiny wooden rig with brads as registration pins and a mini fluorescent flashlight as a backlight. I'd pass 35mm or 5/70mm junk footage through the rig vertically and 15/70 film horizontally. Frame by frame, I'd trace little bits of the 35mm picture I wanted, generating a primitive kind of rotoscopy.

I used the same rig as a mini-"animation desk," drawing original animation in pencil on tiny pieces of paper, then inking them on strips of clear leader instead of cels. I drew on both sides of the Estar film; with Rapidograph film ink on the smooth side and colored ink on the emulsion side. Sometimes I would scratch away at the emulsion-side drawings, creating both black and white line work on a colored field, reminiscent of Conte crayon on gray paper. I found a free 3-D animation program on the web, used it to design wireframe "flyover" scenes, printed each frame out at approximately 15/70 frame

*(see **PANDORAMA** on page 11)*

The KeyBank Discovery Theater at Imagination Station, Toledo, OH, opened in 2020.

*(from **THEATERS** on page 1)*

information as possible, but must advise readers that there is more uncertainty in the details that follow than we would like.

Openings. Only one new institutional GS theater was launched in 2019–2020: the KeyBank Discovery Theater at Imagination Station in Toledo, OH, a 280-seat D3D Cinema installation that had been set to open when the pandemic hit. It opened for a few weeks at the end of 2020, but closed again early in 2021. It is equipped with two Barco 4K laser projectors, and has a 32x58-foot (10x18-meter) screen.

Closings. Three non-multiplex GS theaters closed permanently in 2019 and 2020. The **IMAX Theatre, Minnesota Zoo**, a 20-year old venue with a 15/70 film projector and a first-gen IMAX digital system, was closed suddenly in January 2019 by Imax Corp., which had been operating it under contract to the zoo since 2000. (*See Feb.-March 2019*).

In March 2020, the Entergy Giant Screen Theatre at the Audubon Nature Institute in New Orleans was closed because of Covid-19, and later in the year the Institute announced that the building that housed the theater would be repurposed, and the theater converted to a "multi-use events space." It never reopened. The 360-seat theater had started life in 1995 with an IMAX 15/70 3D projector, and was converted to a 4K Christie digital system in 2015.

In early September the **Alfa Foundation** announced that **Planetario Alfa**, a science center in Monterrey, Mexico, would close permanently as of Sept. 4, and that the foundation would focus on "secondary, preparatory, and professional education." The science center opened in October 1978 as the seventh permanent IMAX installation and the second IMAX Dome (then known as OMNIMAX) in the world. Its 75.5-foot (23-meter) dome was originally equipped with a Spitz STS starball that proved balky, and within a few years the 389-seat theater was only showing 15/70 films.

Another theater to close recently is the IMAX Theater at the Maritime Aquarium at Norwalk, CT, which closed on Jan. 18, 2021, after 31 years of operation. The 365-seat 15/70 theater was immediately adjacent a busy passenger railroad bridge that is in the process of being replaced, and the theater is in an area needed for construction staging. The aquarium has replaced the theater with a 4-D attraction elsewhere on the property, and has no plans to rebuild the GS theater. However, since it closed in 2021, it is not counted in this report's totals.

A special case is the Niagara Falls IMAX Theatre in Canada, which closed in November and will be demolished to make way for a new hotel. As we reported in October 2019, the theater's owner, Destination Cinema, sold the land and the building to **Canadian Niagara Hotels** in 2014, and has been leasing the property since then, while exploring other sites for the theater. CEO **Bob Perkins** tells *LFX* that a new location has been found and that an announcement about the new theater will be made soon, but he did not disclose whether the 42-year-old IMAX film projector will be installed in the new site.

Although these are the only GS screens that are definitely closed forever, we know of at least four or five more that are closed "indefinitely" and whose managements might ultimately decide not to reopen them.

Conversions in 2019-2020

Institution	*Date*	*Location*	*Previous*	*New*
Rochester Museum & Science Center	1/19	Rochester, NY	Iwerks 8/70	E&S Digistar 6
U.S. Space & Rocket Center	2/19	Huntsville, AL	IMAX GT3D	E&S Digistar 6
Maryland Science Center	3/19	Baltimore, MD	IMAX GT3D	IMAX digital
Swaminarayan Akshardham	4/19	New Delhi, India	Iwerks 8/70	Barco 4K
Science Museum of Minnesota	10/19	St. Paul, MN	IMAX GT	IMAX laser dome
Gulf Coast Exploreum Science Center	11/19	Mobile, AL	IMAX GT	D3D dome
Saint Louis Science Center	11/19	St. Louis, MO	IMAX GT	IMAX laser dome
New England Aquarium	2/20	Boston, MA	IMAX GT3D	D3D 4K
Omniversum	9/20	Hague, Netherlands	IMAX GT	E&S ESX
McWane Science Center	11/20	Birmingham, AL	IMAX GT	IMAX laser dome
Museum of Science Boston	11/20	Boston, MA	IMAX GT	IMAX laser dome
Science Museum, London	12/20	London, UK	IMAX GT3D	*added* IMAX laser

Of the last three, Birmingham opened to the public in December, Boston in February, London has not yet reopened.

Imax Corp. announced that it installed 129 new theater systems in 2019 and 55 in 2020 (all in multiplexes), for a total over two years of 184. During the same period, the company's total reported theater count increased by only 145, suggesting that some 39 multiplex IMAX theaters have closed in the past two years, ten in 2019 and 29 in 2020.

Conversions. Twelve non-multiplex GS theaters have converted from film to digital in the last two years. (*See the box on page 4.*) Two of them (the Rochester Museum & Science Center and the Akshardham center in India) retired Iwerks 8/70 film projectors; all but one of the rest replaced IMAX 15/70 systems. The exception, the Science Museum, London, added an IMAX laser system to its booth and left its GT3D film projector in place and operational. Of the nine IMAX projectors removed, four were replaced with the IMAX laser dome projector, one with a first-gen IMAX 2K digital system, two with D3D Cinema systems, and two with systems from Evans & Sutherland, now a subsidiary of Cosm (*see article in the Jan.-Feb. 2021 issue*).

The Niagara Falls IMAX Theatre opened in 1979 and is being relocated in 2021.

Lasers

Starting in 2014, laser-illuminated projectors began to replace older xenon lamp-based projectors with laser light sources that are brighter and more efficient, reducing electrical consumption and heat, and eliminating the trouble and expense of periodic lamp changes. Most laser projectors are modular, meaning that the number of laser devices installed in a projector can be customized to the needs each specific location. Laser modules have lifespans of 30,000 hours or more, compared to around 3,000 for xenon lamps.

As of Jan. 1, 2021, there were 53 non-multiplex theaters with laser projectors, seven of which share their booths with a 15/70 film projector. Of the 53, 29 are IMAX systems: 22 GT lasers (the original two-projector laser system), six IMAX single-projector laser dome projectors, and one IMAX single-projector "commercial" laser. Thirteen installations are from D3D Cinema, using Barco and Christie projectors, including three of its three-projector laser dome systems. Evans & Sutherland (or its Spitz subsidiary) has equipped four theaters that use between one and eight projectors each. The remaining seven locations use Barco, GOTO, NEC, or RSA Cosmos systems.

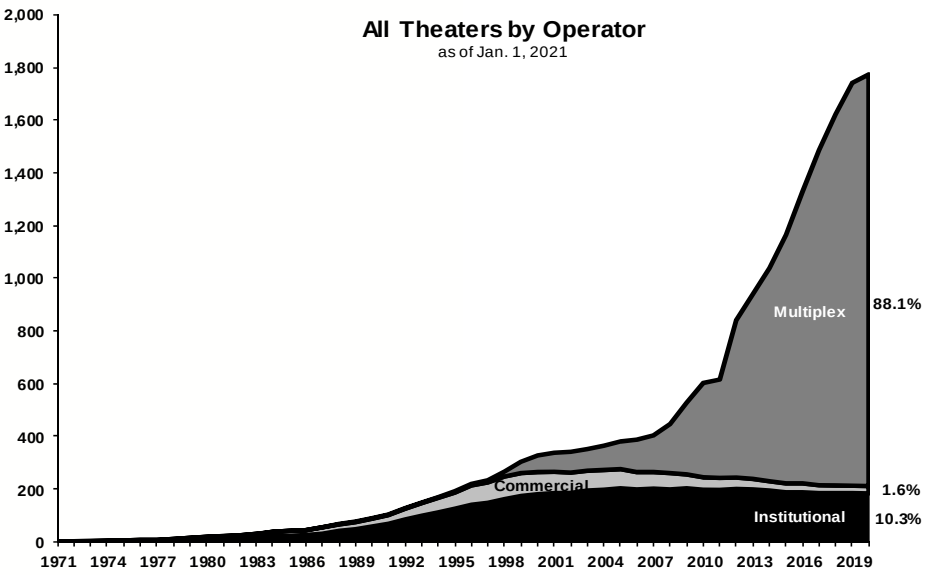
In addition, at least 200 multiplex theaters have IMAX laser systems, the majority of which are the single-projector "commercial" model.

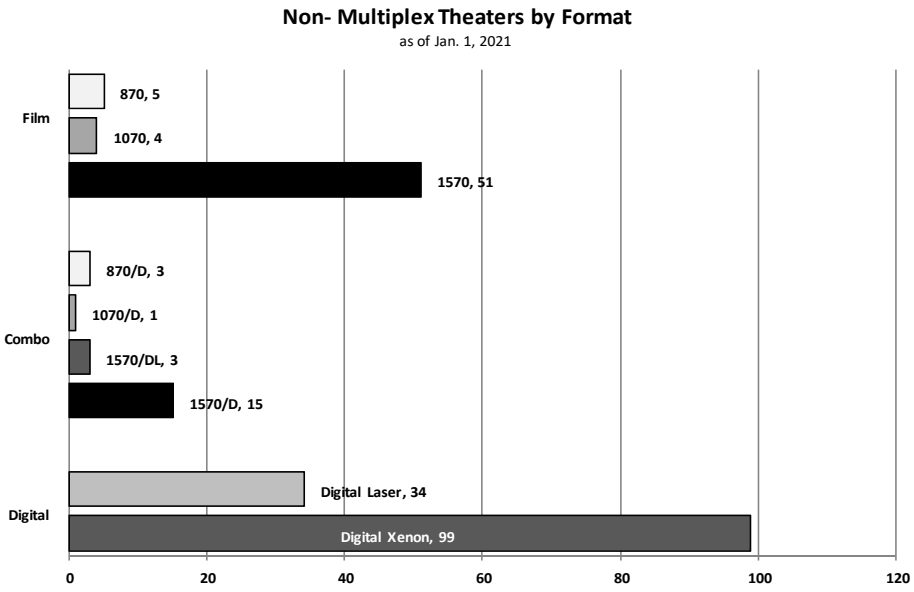
Film theaters

As best we can determine, as of Jan. 1, 2021, there were 71 non-multiplex theaters capable of showing 70mm film, of which 58 have 15/70 equipment, eight have 8/70, and five have 10/70. Of the 15/70 venues, 50 are film-only, 11 also have xenon-based digital projectors, and seven share their booths with laser systems. The number of film projectors dropped by at least 12 in 2019–2020. It is possible that even more theaters will never resume film screenings, either because they have converted to digital or, as we mentioned above, have closed "indefinitely," i.e., permanently.

8/70 and 10/70. In our 2019 theaters

*(see **THEATERS** on page 6)*





*(from **THEATERS** on page 5)*

report, we found that eight 8/70 and five 10/70 systems appeared to remain in place and operational at the start of that year. As of early 2021, we can report that all five of the GOTO Astrovision 10/70 film systems are still in use, and that two theaters continue to run 8/70 prints (or would, if not for Covid closures): Oekopark Hartberg in Austria, where the 256-seat Maxoom theater offered groups a library of 16 classic GS films; and the Paulucci Space Theatre at Hibbing Community College in Hibbing, MN, which ran one or two public shows per month before the pandemic.

At least three theaters still have nominally working 8/70 projectors in place, even though they haven't used them for some time, and have no plans to do so:

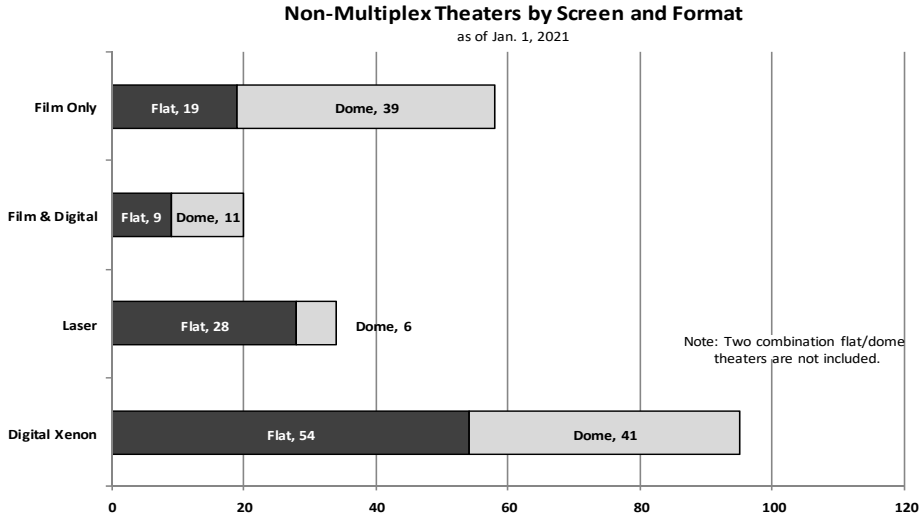
Chabot Space and Science Center, Oakland, CA

Tom Ridge Environmental Center, Erie, PA

Kenner Planetarium, Kenner, LA

We were unable to determine the status of three other 8/70 installations.

15/70. Projectors capable of running 15/70 film, the original giant-screen format invented in 1970 by **Graeme Ferguson**, **Roman Kroitor**, and **Bill Shaw**, the co-founders of Imax Corporation, were in place in 94 theaters as of the first of this year, a drop of 12 systems since 2019 because of closures and conversions. Of the 94, more than half (54) share the booth with a digital system.



Most of these systems were made by Imax Corp., but four non-IMAX 15/70 systems, manufactured by Cinema Development Company and marketed and sold by Iwerks Entertainment (now SimEx/Iwerks) are still operational:

Eugenides Planetarium, Athens, Greece

Orlando Science Center, FL

Pushpa Gujral Science City, Kapurthala, India

Science Spectrum, Lubbock, TX

Thirty-six nominally working IMAX film projectors remain in multiplex booths around the world, but except for the two that got prints of Christopher Nolan's *Tenet* last September, they haven't been used since Nolan's *Dunkirk* in 2017, and some not even then. The managers of some of those theaters told *LFX* in 2019 that they weren't sure their projectors could be made operational again, and in the end, most weren't.

Nolan hasn't disclosed what his next project will be, but if he holds to his usual practice, it will come out around 2023. Even if he shoots it on 15/65 film, as he has for his last six features including *Tenet*, it's far from clear how many 15/70 film projectors — whether in multiplexes or museums — will be available to run it.

Imax Corp. and several theater chains have kept those projectors in place for years with the hope that Nolan or another auteur would have the influence to order 15/70 release prints, but the number of releases and the number of prints made for each has been steadily declining over the last decade. In 2012, no fewer than eight Hollywood features were released on 15/70 film; in 2013, three; 2014, 2015, and 2016 one each; 2017, two. After that, none until *Tenet* in 2020. Where 100 prints or more were made for each of the 2012–2015 titles, as more theaters installed laser systems and removed film projectors, the number of prints made dropped. *Dunkirk* got 37, of which half ran in museum theaters, not multiplexes.

For years we have expressed doubt that any future Hollywood film would again be printed to 15/70 film, and for at least five years Nolan has proven us wrong. In this, our final such report, we will not say never

again, but we still have our doubts.

2D vs. 3D, dome vs. flat

In the digital era, virtually all new projection systems are 3D capable. All 1,562 multiplex IMAX theaters can show 3D, although for the last several years Imax Corp. has de-emphasized 3D, and is releasing most new Hollywood films only in 2D.

Among the 95 non-multiplex flat-screen digital theaters we count, only ten are 2D installations, and six of those are destination theaters with a signature film that was not shot in 3D. Including film projectors, only 14 out of 111 flat-screen theaters are 2D only.

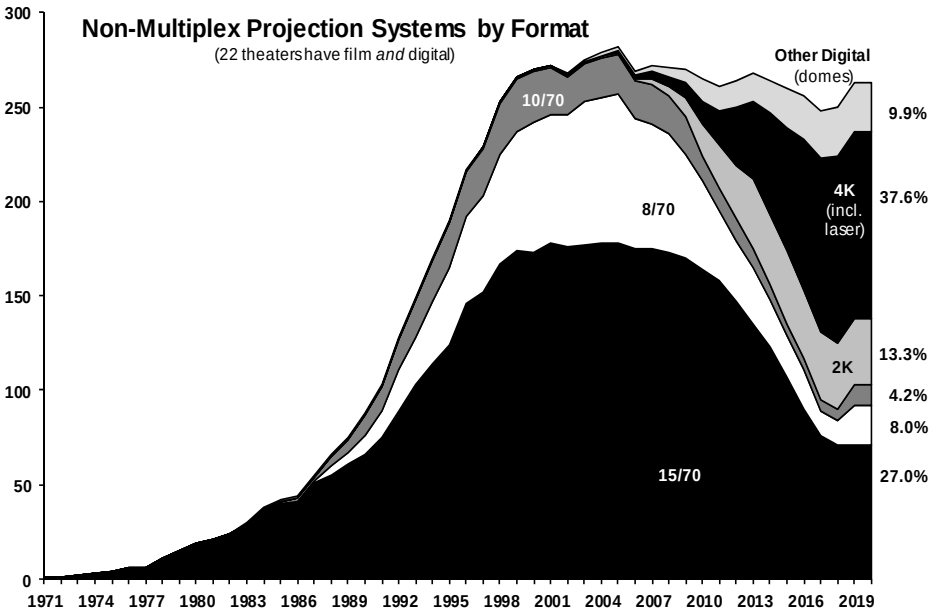
In the case of domes, that ratio is reversed: only nine out of 98 GS dome theaters are 3D capable, all of them with digital systems. The last film-based 3D dome system was the IMAX Solido theater at Futuroscope, which was closed in 2017. (The only other permanent Solido theater was in Tokyo and operated between 1992 and 2002.)

True giant screens

The Giant Screen Cinema Association defines "giant screens" as domes that are at least 60 feet (18.3 meters) in diameter, and flat screens at least 70 feet (21.3 meters) wide or at least 3,100 square feet (288 square meters) in area, with all seats placed less than one screen width from the screen plane.

As of Jan. 1, 2021, 166 non-multiplex GS theaters worldwide met that standard, a drop of three from early 2019. Sixty-four percent (107) are digital-only, 25% (44) are film only, and the remaining 9% (18) have both film and digital.

At least 78 multiplex theaters meet the GSCA standard, all of which were originally built as 15/70 IMAX houses. More recent multiplex theaters may meet the standard, but we have been unable to obtain screen and theater dimensions for recent installations from Imax Corp. to determine whether any meet the requirements. Although some multiplex IMAX theaters have screens large enough to meet the standard, many of them are too deep to meet the seating requirement of the spec.



Giant fulldomes

As we have pointed out in the last few annual reports, the convergence of giant-screen and fulldome theaters has been steadily growing over the past few years. More and more digital domes that previously operated primarily as planetariums, with an emphasis on astronomy shows, have begun screening GS films, which offer more live-action photography, higher production values, and a wider variety of topics than most fulldome shows.

The global total of digital fulldome theaters tops 1,650, but only a small fraction of those theaters are viable candidates for booking GS films: most are small, or not open to the public, or unwilling or incapable of paying the per-head royalty fees that most GS producers require.

However, according to **Mark Petersen** of Loch Ness Productions, 147 fulldomes meet the GSCA standard for true giant screens, 35 of which are in the U.S. Although this count overlaps somewhat with ours, it still indicates large untapped potential market for GS filmmakers.

Fulldomes can provide GS distributors with a significant source of ancillary revenues, although on average they have lower attendance and pay lower royalty fees than GS domes. Distributing to fulldomes usually requires the system hardware vendor to act as sub-distributor to convert the shows to the nearly unique configuration of each fulldome theater. This naturally reduces the net revenue to the distributor.

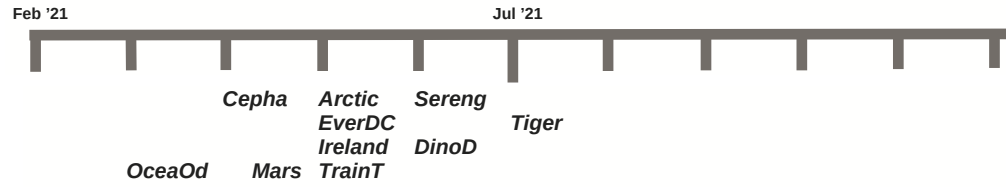
Despite this, a growing number of producers find it worthwhile to create dome-specific versions of their new releases to include not only GS domes, but also fulldomes. Digital technology makes it relatively simple to warp GS images to make them more suitable for dome viewing, enhancing the immersive experience of those venues.

The digital convergence does not only mean that digital planetariums are showing live-action GS films, it also means that former GS film theaters are moving toward star shows. In the pre-digital era, many GS dome theaters also had opto-mechanical planetarium systems, and many planetariums installed a 70mm film projector in one of the three frame sizes to augment their programming options. In the digital era, the same projection system can do both jobs, simplifying installation, sight-line issues, and operations.

In the past few years several high-profile GS domes that started out with IMAX film projectors have switched to fulldome systems and added astronomy shows to their schedules, including the Liberty Science Center in Jersey City, NJ, and the U.S. Space and Rocket Center in Huntsville, AL.

Evans & Sutherland, a leading provider

*(see **THEATERS** on page 10)*



* New listing.
All films are 3D unless noted; underlined titles are 2D.
Updated information is printed in **bold**.
Unless noted, all films run about 40 minutes.

Ocean Odyssey *(wt, formerly Ocean Currents)*
Wild Pacific Media, Definition Films; distributor: K2 Studios; director: Nick Robinson; producers: Nick Robinson, Electra Manikakis, Peta Ayers; DPs: Nick Robinson, Jonathan Shaw ACS, Caspar Mazzotti; script: Nick Robinson, Peta Ayers; score: Hylton Mowday; executive producers: David Gross, Electra Manikakis, Nick Robinson. Cast: Silvia Earl. Release: Early 2021.
Filmed in Australia and the Philippines.
– **Honorable mention at the 2020 Jackson Wild Media Awards.**

The Arctic: Our Last Great Wilderness
Terra Mater Factual Studios; distributor: Cosmic Picture Distribution; directors: Myles Connolly, Florian Schulz; producers: Walter Köhler, Wolfgang Knöpfler; DP: Florian Schulz, Salomon Schulz; script: Myles Connolly, Florian Schulz, Vickie Curtis; score: Alex Heffes; executive producers: Tom Campion, Dinah Czezik-Müller, Michael Frenschkowski. Cast: Florian Schulz, Emil Herrara -Schulz, Nanuk Schulz, Silvan Schulz, Salomon Schulz, Jake Soplanda, Bernadette Demientieff, Siqiniq Maupin, Isaiah Horace. Narrators: Princess Daazhraii Johnson, Florian Schulz. ***Release: May 28.***
– Principal photography is complete, post-production is under way.

Everest: The Director's Cut
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; directors: Greg MacGillivray, David Breashears, Steve Judson; producers: Steve Judson, Alec Lorimore, Greg MacGillivray; DP: David Breashears; script: Tim Cahill, Steve Judson; score: Daniel May, Steve Wood. Narrator: Liam Neeson. Cast: Araceli Segara, Jamling Tenzing Norgay, Ed Viesturs. 2D. ***Release: May 2021.***
– Currently scanning the original film in 16k.

Ireland
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray; script: Greg MacGillivray, Manchán Magan. ***Release: May 2021.***
– Principal photography is complete, post-production is under way.

Mars 1001 *(wt)*
Mirage 3D; distributor: K2 Studios; director, writer: Robin Sip; producer: Akemi Makado; DP: Christiaan Wouda; score: Mark Slater; executive producer: Robin Sip. Cast: Miles O'Brien, Anna O'Grady, Mark Holden, Lisa Came, Nicholas Lupu. Release: May 2021.

Train Time
Stephen Low Company; distributor: Stephen Low Company; director, script: Stephen Low; producer: Pietro Serapiglia; DP: Tristan Breeuwer; executive producer: Paul Globus. Narrator: Steve Anthony. 2D. Release: May 2022.
– Film is complete.

Dino Dana: The Movie
Sinking Ship Entertainment; distributor: Sinking Ship Entertainment; director: J.J. Johnson; producers: Eric Beldowski, Blair Powers, Christin Simms, Matthew J.R. Bishop; DP: George Lajtai CSC; script: J.J. Johnson, Christin Simms; score: Michael-Paul Ella; executive producers: J.J. Johnson, Blair Powers, Christin Simms, Matthew J.R. Bishop. Cast: Michaela Luci, Saara Chaudry, Nicola Correia-Damude, Amish Patel. 2D. 30 minutes. Release: Spring 2021.
– A shorter version is being prepared.

Serengeti
Definition Films; distributor: K2 Studios; director: Michael Dalton-Smith; producers: Michael Dalton-Smith, Karen Gordon; script: Michael Dalton-Smith, Karen Gordon. Release: June 2021.
– Filmed aerials in November.

Tiger Tiger
White Mountain Films, Kennedy/Marshall Company, Imax Corporation; distributor: Imax Corporation; director: George Butler; producers: George Butler, Keero Birla, Caroline Alexander; DPs: Reed Smoot, Tom Hurwitz; script: Caroline Alexander; score: Mark Kilian; executive producers: Julian Robertson, Frank Marshall. Cast: Dr. Alan Rabinowitz. 2D. Release: Summer 2021.
– Post-production, editing, music and effects complete. Final mix pending.

Shark Heroes *(wt)*
Definition Films; distributor: K2 Studios; director, writer: Amelia McCarten; producer: David Gross; DP: Jonathan Shaw ACS; executive producer: Mark Kresser. Release: January 2022.
– Fall: Filmed in Australia.

Secrets of the Sea
Howard Hall Productions, Oceanic Research Group; distributor: tba; directors: Howard Hall, Jonathan Bird; producers: Michele Hall, Christine Bird; DPs: Howard Hall, Jonathan Bird; script: Howard Hall; score: Bruce Zimmerman, Alan Williams; executive producers: Michele Hall, Christine Bird. Release: Spring 2022.
– Principal photography is complete.
– Release will be delayed to 2022.

Artemis: Beginning of a New Era *(wt)*
Afterglow Studios; distributor tba; director: Luke Ployhar; producers: Luke Ployhar, Ashley Jahnke; script: Scott Pearson. Release: 2022.

Cool Cities *(wt)*
K2 Studios; distributor: K2 Studios; director: Nick Robinson; producer: David Gross; executive producers: Robert Kresser, Mark Kresser, Mark Krenzien, David Gross. Cast: Tim Jarvis. Release: 2022.

Einstein's Incredible Universe *(wt)*
Cosmic Picture; distributor: tba; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson; script: Daniel Ferguson, Mose Richards; DP: Reed Smoot. Release: 2022.

Fire Fighters
Sean Casey Productions; distributor: tba; director, DP: Sean Casey. 2D. Release: 2022.
– Will be filming this fire season with the added pressure of the coronavirus affecting the fire service community.

Journey to the Great Mayan Reef
Milbrand Cinema; distributor: tba; director, producer, DP: Lance Milbrand; editor: Dave Choice; score: Icarus Music. Cast: Kathleen Dudzinski, Eldon Bolton. Release: 2022.
Principal photography is complete.

Koala
Amezdroz Media; distributor: MacGillivray Freeman Films; director, producer: Stephen Amezdroz; DP: Richard Fitzpatrick; writer: Sheryl Allen. Cast: Lizzie Corke, Shayne Neal, Jack Pascoe. Release: 2022.
– Filming began in September in southern Australia.

New England and the Sea of Stories *(wt)*
Cosmic Picture; distributor: Museum of Science, Boston; director: Daniel Ferguson; producer: Taran Davies; script: Daniel Ferguson; DP: Reed Smoot. 2D. Release: 2022.
– Filming, originally planned to start in April 2020, has been put on hold.

Refuge: America's Wildest Places
Tandem Stills + Motion; distributor: tba; director, producer: Ian Shive. Release: 2022.

– Principal photography is complete, post-production is under way.

Wings Over Water

Dorsey Pictures, Archipelago Films; distributor: SK Films; directors, producers, script: Andrew Young, Susan Todd; DP: Andrew Young; executive producer: Chris Dorsey, Charlie S. Potter. Narrator: Michael Keaton. Release: 2022.

Photography is 95% complete.

– October: Aerial photography at several US locations, using a custom-built light sports aircraft to fly with birds.
– November: VFX, graphics, and CGI work started.

Yellowstone: Life in Extremes

Grizzly Creek Films; distributor: tba; director: Thomas Winston. Release: tba.

– Filmed in Yellowstone in 2019 and 2020.
– Captured unprecedented aerials of the park with no humans during COVID shutdown.

DMR FILMS

Title	Dist	Release
Chaos Walking	LG	3/5/21
Raya and the Last Dragon	WDP	3/5/21
Godzilla vs. Kong	WB	3/31/21
Black Widow	WDP	5/7/21
Free Guy	FOX	5/21/21
F9	UP	6/25/21
Venom: Let There Be Carnage	COL	6/25/21
Top Gun: Maverick	PAR	7/2/20
Shang-Chi	WDP	7/9/21
The Suicide Squad	WB	8/6/21
The King's Man	FOX	8/20/21
A Quiet Place Part II	PAR	9/17/21
Dune	WB	10/1/21
No Time to Die	MGM	10/8/21
Eternals	SONY	11/5/21
Mission: Impossible 7	PAR	11/19/21
Spider-Man: No Way Home	WDP	12/17/21
The Batman	DCE	3/4/22
Doctor Strange	WDP	3/25/22
Thor: Love and Thunder	WDP	5/6/22
Jurassic World: Dominion	UP	6/10/22
Indiana Jones (untitled)	WDP	7/29/22
Avatar 2	FOX	12/16/22

MacGillivray Freeman Films

Greg MacGillivray and Brad Ohlund filming for Everest *in 1996.* Everest: The Director's Cut *will be released in May.*

*(from **THEATERS** on page 7)*
of fulldome systems and now a subsidiary of Cosm, has been actively courting the GS market. As we have reported (*see January 2021*), its latest entry is DomeX, a direct-view LED dome system that does away with projectors altogether. (*A first-hand report on DomeX will appear in a future issue of LFX.*)

Imax's scorecard

Once digital projectors became standardized and widely available with the launch of the Digital Cinema Initiatives spec in 2007, and with the rollout of the first IMAX digital system in 2008, IMAX projection systems were no longer literally ten times better than conventional cinema (the ratio between the areas of 15/70 and 35mm frames). This put Imax Corporation in competition with a much larger number of digital projector makers and systems integrators, and as theaters' IMAX leases began to expire, the company began to lose clients.

Shortly after that, we added this scorecard to our annual report to track Imax's performance in holding on to existing customers and gaining new ones in the non-multiplex world.

As of this writing, Imax has converted 51 non-multiplex theaters from IMAX film to IMAX digital, including six IMAX laser dome systems.

At the same time, 45 former IMAX theaters have converted to or added digital, and either removed their IMAX film projector or kept it (because they owned it outright) while dropping the IMAX brand.

Many other theaters could be considered as losses for Imax: those that originally had a non-IMAX film system, meet the GSCA spec for giant screens, and might have selected an IMAX digital system, but chose not to. The vast majority of them are dome theaters, and since the IMAX laser dome solution only debuted in the middle of 2018, it may not be entirely fair to consider all of the 26 giant dome theaters that have switched from film to digital in the last decade as losses. However, four dome theaters have dropped IMAX film for non-IMAX digital since 2018, including the Liberty Science Center, the Gulf Coast Exploreum Science Center in Mobile, AL, and Omniversum in the Hague, Netherlands. Among flat-screen theaters, the New England Aquarium in Boston, formerly managed by Imax Corp., dropped IMAX film for a 4K system installed by D3D in early 2020.

The single-projector 4K IMAX laser dome system has now been installed in six theaters that formerly had IMAX film, but no new signings have been announced recently, although this is hardly surprising during the pandemic.

Non-participating theaters

The primary motivation for this report is to provide all stakeholders in the GS industry with a snapshot of the global inventory of GS theaters. We have always attempted to be as inclusive as possible, counting, for instance, theaters that do not meet the GSCA standard for a giant screen but which have booked GS films and actively participated in the community in other ways. Our practice of continuing to count theaters with operational film systems, even if they haven't used those projectors in years, leaves open the possibility that they may in the future.

The disadvantage of this practice is that it paints a somewhat too rosy a picture of the potential market for GS film bookings. This is most important to GS producers and distributors and their sponsors and other funders. It is already difficult to obtain hard data to form the basis for film and marketing budgets, and an overstated total for the number of active GS theaters is little help.

So we must be clear that although, according to our admittedly generous standards, there are nominally 211 non-multiplex GS theaters, the actual number from which GS distributors can realistically expect to obtain bookings is considerably smaller. Although we cannot be precise, we offer the following data points to suggest the upper limit of *active* GS theaters.

According to our bookings listings (which are not comprehensive, despite our best efforts to make them so) there are at least 36 theaters that did not book *any* GS films in calendar 2019 or 2020, and 20 of these have had no bookings in the last *five* years.

Add to these a dozen or more destination theaters that rarely, if ever, run anything other than their signature films, and the conclusion is that the actual market for the average GS film is at most 160–180 theaters, and probably somewhat less.

What we count

This report counts all operating 15/70, 10/70, and 8/70 theaters; theaters that have converted from one of those film formats to digital; IMAX digital theaters; and a growing number of digital theaters in museums, whether DCI-compliant or using proprietary formats such as D3D Cinema's laser dome system or various fulldome systems. This yields a total, as of Jan. 1, 2020, of 21 theaters in 77 countries worldwide.

We do *not* count the one remaining IMAX motion simulator (in the Futuroscope theme park in France), the handful of IMAX systems that have been installed in private homes, the one on a yacht, or the IMAX theater at the film school of the University of Southern California, which is used primarily for instructional purposes. We do count the two IMAX theaters on cruise ships operated by Carnival Cruise Lines, because (when they are operating) they have booked original GS films.

A film theater is counted as long as it has the capability of showing one of the GS formats, even if it has stopped doing so on a regular basis. If the film projector has been **removed or disabled, and no qualifying** digital replacement has been installed, we consider the theater "closed."

Digital "insert" projectors, which project a relatively small image on a portion of the screen (flat or dome), are not counted as digital replacements or as dual film/digital capability in the absence of a system that fills all or most of the screen.

We do not count the premium large-format (PLF) theaters that many theater chains have introduced in the last few years, because they never show original GS films.

Past years' totals in this report may not agree with those in previous reports because we are constantly updating our database as we learn of theaters that opened or closed in previous periods.

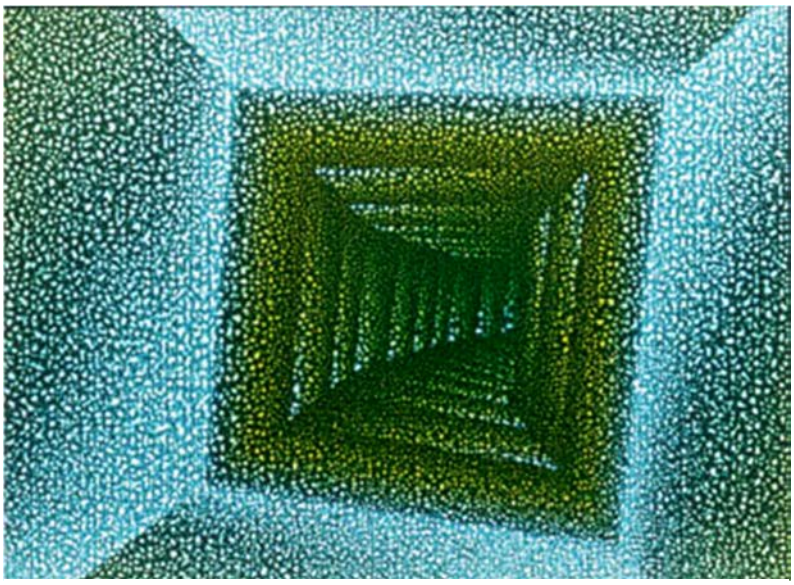
Nina Paley (2)

*(from **PANDORAMA** on page 3)*

size, and inked them one at a time directly on clear leader with colored markers. Finally, in a kind of twisted tribute to the latest developments in digital film output, I taped three strips of leader side by side and ran them through my desktop inkjet printer at 360dpi.

I had no way of testing or viewing any of the animation while I worked on it. That had to wait until I was back in the US, where I had a video transfer made from my original element. I was much relieved to see that most of my experiments had been successful. I studied and ruminated on the video until I had a mental picture of how I wanted to edit together the 40 or so scenes, and in one 45-minute session with Avid editor **Mike Tuomey**, we slapped together a (very) rough cut.

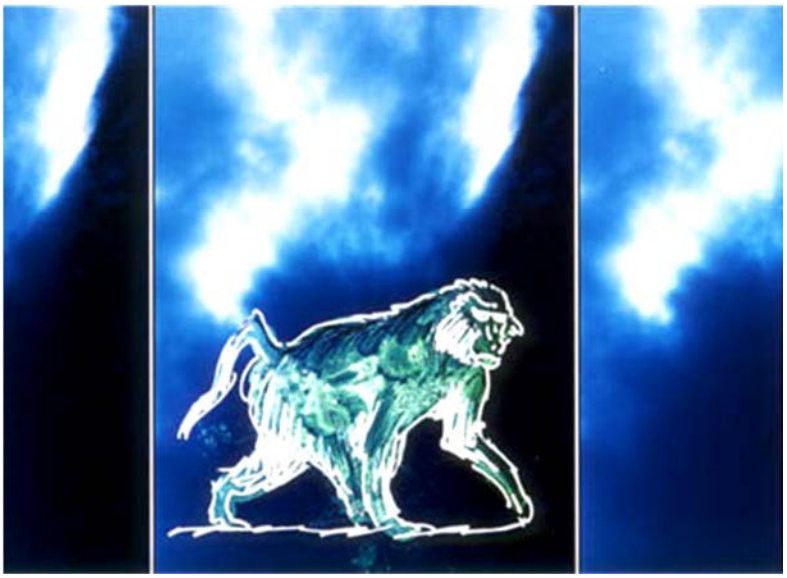
Since I had essentially no budget, getting a print made was an adventure in itself. To make a very, very, long story short, I secured generous donations of 65mm and 70mm film from **Kodak**, and printing and processing services from **CFI**, without both of which *Pandorama* would never have seen the light of a projector lamp. I had my original 70mm hand-drawn element contact printed; although an optically printed negative might have looked nice, I wanted *Pandorama* to be completely cameraless. I had an IP made from the IN, and tape-spliced together segments from each, so that the final print would include both positive and negative images.



Made with rapidograph, colored markers on 70mm clear leader (inverted).

Meanwhile, I was working on sound. A friend of mine collects strange and obscure music, and I found the perfect piece on one of his mix tapes. It was "Yeah Yeah," by Scottish glam-punk band The Revillos, recorded circa 1979. Tracking down the vinyl was a long and difficult task, and contacting the band was even harder, but eventually I had both my soundtrack and the band's blessing.

My friend's tape also contained an excerpt from a 1950s Christian Sunday School record, which was so ironically appropriate I just had to use it. So I created a 26-second visual introduction to go with the sound. This consisted of 48 frames of black leader, followed by two frames of art, followed by more black leader, two more frames of art, etc. I created this segment simply to have something to look at while playing the sound excerpt, but I was delighted with the results. In a giant-screen theater, the bright frames every two seconds blast the eyes like photon torpedoes, and the intervening black provides a dark background on which to contemplate the retinal after-image, until the next light blast. Once again, necessity proved the mother of invention, and the process of experimental filmmaking yielded results superior to what I could have imagined.



Made with rapidograph, colored marker, scratching on 8-perf/70mm negative (inverted).

Through a blur of frenzied phone calls and frequent flights to L.A., a 70mm print of *Pandorama* got made in time for a private industry screening at the **Sony IMAX Theater** at Metreon in San Francisco on December 6, 1999 (*see Shorts, MaxImage! November 1999*). Finally I got to see it on the giant screen for which it was intended. I can't adequately describe the experience; I'd thrown an entire year of my life into those three minutes of film, and for the first time, I felt it had been worth it.

Last month *Pandorama* had its second screening, at the LFCA conference in LA. Imagica recently made a 35mm print-down, which is on its way to international short film and animation festivals. But *Pandorama* was made for the giant screen, and I hope that someday it will play as a short for the LF theatergoing public.

Nina Paley is an animator, illustrator, cartoonist, and filmmaker whose films since Pandorama *include* Sita Sings the Blues *(2008) and* Seder Masochism *(2018). Her website is ninapaley.com.*

Bookings: Feb.-March 2021 by Film

381 bookings of 90 films in 153 theaters

Film	Theater	Open	Close
A11	Altamonte AMC	1/29/21	
	Billings AMC	1/29/21	
	Centerville Meg	1/29/21	
	Chattanooga AMC	1/29/21	
	Columbus ETC AMC	1/29/21	
	Council Bluffs AMC	1/29/21	
	Cumming AMC	1/29/21	
	Destin AMC	1/29/21	
	Fayetteville Mal	1/29/21	
	Franklin AMC	1/29/21	
	Frisco AMC	1/29/21	
	Garland AMC	1/29/21	
	Grand Blanc NCG	1/29/21	
	Grand Rapids Cel	1/29/21	
	Highlands Ranch AMC	1/29/21	
	Houston AMC	1/29/21	
	Independence AMC	1/29/21	
	Indianapolis 17 AMC	1/29/21	
	Indianapolis AMC	1/29/21	
	Kansas City AMC	1/29/21	
	Lansing Cel	1/29/21	
	Las Vegas TS AMC	1/29/21	
	Lubbock Pre	1/29/21	
	Manhattan AMC	1/29/21	
	Memphis Mal	1/29/21	
	Mesa AMC	1/29/21	
	Northfield TST	1/29/21	
	Oak Brook AMC	1/29/21	
	Oklahoma City AMC	1/29/21	
	Olathe AMC	1/29/21	
	Oldsmar AMC	1/29/21	
	Orange Park AMC	1/29/21	
	Phoenix DR AMC	1/29/21	
	Phoenix DV AMC	1/29/21	
	Portage Cel	1/29/21	
	Roseville AMC	1/29/21	
	Saint Augustine	1/29/21	
	Saint Louis Mar	1/29/21	
	San Antonio San	1/29/21	
	Schererville AMC	1/29/21	
	South Barrington AMC	1/29/21	
	South Jordan Meg	1/29/21	
	Sparks Gal	1/29/21	
	Springfield MO AMC	1/29/21	
	Sugar Land AMC	1/29/21	
	Surprise AMC	1/29/21	
	Tallahassee AMC	1/29/21	
	Tampa AMC	1/29/21	
	Tucson AMC	1/29/21	
	Tulsa AMC	1/29/21	
	Vineyard Meg	1/29/21	
	Virginia Beach AMC	1/29/21	
	Waukee FRD	1/29/21	
	West Chester AMC	1/29/21	
	West Valley City Meg	1/29/21	
A11FSE	Baton Rouge LASM	6/19/20	
	Copenhagen TBP	10/31/20	
	Pensacola NAM	9/29/20	
	Saint Louis SC	6/18/20	
A11Q	Altamonte AMC	1/29/21	
	Billings AMC	1/29/21	
	Centerville Meg	1/29/21	
	Chattanooga AMC	1/29/21	
	Columbus ETC AMC	1/29/21	
	Council Bluffs AMC	1/29/21	
	Cumming AMC	1/29/21	
	Destin AMC	1/29/21	
	Fayetteville Mal	1/29/21	
	Franklin AMC	1/29/21	
	Frisco AMC	1/29/21	
	Garland AMC	1/29/21	
	Grand Blanc NCG	1/29/21	
	Grand Rapids Cel	1/29/21	
	Highlands Ranch AMC	1/29/21	
	Houston AMC	1/29/21	
	Independence AMC	1/29/21	
	Indianapolis 17 AMC	1/29/21	
	Indianapolis AMC	1/29/21	
	Kansas City AMC	1/29/21	
	Lansing Cel	1/29/21	
	Las Vegas TS AMC	1/29/21	
	Lubbock Pre	1/29/21	
	Manhattan AMC	1/29/21	
	Memphis Mal	1/29/21	
	Mesa AMC	1/29/21	
	Northfield TST	1/29/21	
	Oak Brook AMC	1/29/21	
	Oklahoma City AMC	1/29/21	
	Olathe AMC	1/29/21	
	Oldsmar AMC	1/29/21	
	Orange Park AMC	1/29/21	
	Phoenix DR AMC	1/29/21	
	Phoenix DV AMC	1/29/21	
	Portage Cel	1/29/21	
	Roseville AMC	1/29/21	
	Saint Augustine	1/29/21	
	Saint Louis Mar	1/29/21	
	San Antonio San	1/29/21	
	Schererville AMC	1/29/21	
	South Barrington AMC	1/29/21	
	South Jordan Meg	1/29/21	
	Sparks Gal	1/29/21	
	Springfield MO AMC	1/29/21	
	Sugar Land AMC	1/29/21	
	Surprise AMC	1/29/21	
	Tallahassee AMC	1/29/21	
	Tampa AMC	1/29/21	
	Tucson AMC	1/29/21	
	Tulsa AMC	1/29/21	
	Vineyard Meg	1/29/21	
	Virginia Beach AMC	1/29/21	
	Waukee FRD	1/29/21	
	West Chester AMC	1/29/21	
	West Valley City Meg	1/29/21	
ACGOTS	Corpus Christi Lex	7/23/20	
	Pensacola NAM	9/29/20	
AfricAdv	Katowice CC	10/1/20	9/30/21
	Krakow CC	10/1/20	9/30/21
	Lodz CC	10/1/20	9/30/21
	Poznan CC	10/1/20	9/30/21
	Warsaw CC	10/1/20	9/30/21
	Wroclaw CC	10/1/20	9/30/21
AGWN	Atlanta FMNH	11/20	
	Beijing 3D CSTM	1/21	
	Las Palmas	**11/10/20**	**6/30/21**
	Oulu	2/9/21	7/7/21
	Shanghai STM Dome	1/21	3/21
AmazAdve	Chantilly		12/31/21
	Chicago MSI		9/30/21
	Valencia Spn	10/20	
	Victoria RBCM	2/6/21	6/30/21
AMJ	Baton Rouge LASM	6/19/20	
	Moscow Kin		
	Shanghai STM 3D	7/21/20	
	Shanghai STM Dome	7/21/20	
AMMM	**Hangzhou LCSTM**	**2/21**	
	Orlando SC	**2/21**	
AncCaves	Fort Lauderdale		
	Galveston	5/23/20	
	Saint Paul SMM	**2/26/21**	
Angkor	**Taichung NMNS**	**10/1/20**	**9/30/21**
Animalop	**Wichita EP**	**3/21**	
AntarcSK	Hague	10/8/20	
	London SM	12/9/20	6/30/22
AOTO	**Phoenix ASC**	**2/21**	
AsterHunt	KSC 1	10/20	
	Regina	10/20	
	Saint Augustine	**3/21**	
	Saint Louis SC	**10/23/20**	**5/31/21**
	Salt Lake City Clark	**3/1/21**	
BackWild	Boston NEA	8/1/20	6/30/21
	Cincinnati MC	11/20	4/30/21
	Hampton VASSC	12/18/20	12/31/21
	Hastings	**2/21**	
	Saint Augustine	1/10/21	6/30/21
	Shanghai STM 3D		6/21
	Shanghai STM Dome	**10/20**	**3/21**
BFTB	**Dearborn THF**	**2/21**	
	Hastings	**2/21**	
	Saint Louis SC	**3/21**	
	Toronto OP	9/28/20	2/14/21
BTBW	Beijing 3D CSTM	1/21	
	Fort Lauderdale	**2/21**	
	Raleigh	**3/21**	
Bugs	Beijing 3D CSTM	2/15/21	2/14/22
COTS	**Hangzhou LCSTM**	**2/21**	
Cuba	Memphis Pink	2/13/21	
D-Day	Dayton	7/26/20	
DinoAliv	Houston MNS	9/4/20	
DOA	**Fort Lauderdale**	**12/5/20**	
	Kaohsiung NSTM	10/31/20	6/30/21
	Lubbock SS	**7/23/20**	
	Memphis Pink	1/21	
	Mobile	**2/21**	
	Phoenix ASC	10/1/20	12/31/21
	Salt Lake City Clark	**3/1/21**	
	Shanghai STM 3D	**3/21**	
	Shanghai STM Dome	**3/21**	
	Taichung NMNS	1/1/21	12/31/21
Dolphins	**Mumbai NSC**	**11/10/20**	
DPTP	Killeen	1/21	
DreamBig	Charleston CCAS	11/20	
	Fort Lauderdale	1/12/21	
	Grand Rapids Cel		
	Lansing Cel		
	Moscow Kin	10/21/20	
	Port of Spain		
	Portage Cel		
	Richmond SMV		
	Saint Augustine	11/20	
	Saint Louis SC		
	Valencia Spn	**10/20**	**2/21**
Everest	Kapurthala	7/21/20	
ExpChesa	**Harrisburg**	**3/21**	
ExtrWeat	Calgary TS	7/11/20	
	Saint Augustine	**3/21**	
FightPil	Dayton	7/26/20	
FlyMons	**Kenner**	**2/21**	
	Killeen	1/21	
FOTB	Saint Augustine	1/10/21	6/30/21
	Victoria RBCM	2/6/21	6/30/21
G3DNW	Katowice CC	10/1/20	9/30/21
	Kolkata SC	**2/21**	
	Krakow CC	10/1/20	9/30/21
	Lodz CC	10/1/20	9/30/21
	Poznan CC	10/1/20	9/30/21
	Warsaw CC	10/1/20	9/30/21
	Wroclaw CC	10/1/20	9/30/21
GBR	**Harrisburg**	**3/21**	
GBR3D	Alexandria BA	9/28/20	
	Houston MNS	9/4/20	
	Memphis Pink	10/20	
	Port of Spain		
GBRF	Beijing 3D CSTM		
	Chicago MSI	8/1/20	
	Fort Lauderdale	1/12/21	
	Harrisburg	**3/21**	
	Melbourne MV	1/21	
	Melbourne MV	**2/21**	
	Saint Augustine	11/20	
	Saint Louis SC	6/18/20	
	Wichita EP	**7/1/20**	
GC	**Grand Canyon DCI**	**9/20**	**12/21**
GCA	Grand Rapids Cel		
	Lansing Cel		
	Portage Cel		
	Richmond SMV		
Greece	Lucknow		
GWS	**Boston NEA**	**8/1/20**	
	Galveston	11/20	
HCBTD	San Simeon DCI	7/21/20	
HiddPac	Atlanta FMNH	11/20	
	Denver MNS	**2/21**	
	Toledo IS	11/20/20	
HidUniv	Grand Rapids Cel		
	Lansing Cel		
	Port of Spain		
	Portage Cel		
HumpbWha	Grand Rapids Cel		
	Lansing Cel		

Film	Theater	Open	Close
	Portage Cel		
	Richmond SMV		
IAW	Austin TSHM	9/9/20	3/31/21
	Chattanooga TA		
	Dearborn THF	**2/21**	
	Denver MNS	**2/21**	
	Fort Lauderdale		
	Hampton VASSC	12/18/20	
	Harrisburg	**3/21**	
	Houston MNS	9/4/20	
	Hutchinson	**3/13/21**	
	Lubbock SS	11/1/20	
	Montreal BS Cpx		
	Moscow Kin		
	Regina	7/23/20	
IncrPred	**Beijing 3D CSTM**	**3/1/21**	
	Hangzhou LCSTM	**2/21**	
ISR	Baton Rouge LASM	10/20	
Jerusale	**Saint Augustine**	**3/21**	
JIAC	**Tianjin STM**	**3/21**	
JTM	Al Khobar	8/11/20	
JTS	Al Khobar	8/11/20	
	KSC 1	7/20	
	Mobile	**2/21**	
	Raleigh	**3/21**	
	Tianjin STM	**3/21**	
	Toledo IS	11/20/20	
	Valencia Spn	10/20	
JTTSP	Beijing 3D CSTM		
	Edmonton TWS	10/20	3/21
	Regina	**3/21**	
	Shanghai STM 3D		
	Suzhou SCAC		
MA	**Hangzhou LCSTM**	**2/21**	
	Lehi	7/23/20	4/9/21
MAOOB	Edmonton TWS	10/22/20	
	Hutchinson	11/20	
MJTTM	**Chicago MSI**	**3/7/21**	
MOF	**Orlando SC**	**2/21**	
	Pensacola NAM	9/29/20	
MounQues	**Hangzhou LCSTM**	**2/21**	
	Hutchinson	11/20	
Niagara	Niagara Can DCI	7/23/20	
NPA	**Branson**	**10/20**	
	Dongguan STM	7/20/20	
	Fort Lauderdale		
	Grand Rapids Cel		
	Harrisburg	**3/21**	
	Lansing Cel		
	Moscow Kin	10/24/20	
	Orlando SC		**2/21**
	Portage Cel		
	Raleigh	10/16/20	
	Richmond SMV	1/21	
	Rochester MSC	6/27/20	
Ocean3D	Kaohsiung NSTM	10/31/20	6/30/21
	Mexicali	1/21	
OOBP	Al Khobar	8/11/20	
	Beijing 3D CSTM	9/22/20	
	Chongqing STM	1/21	
	Raleigh	10/16/20	
	Shanghai STM Dome	**1/21**	**2/21**
Ozarks	Branson	7/1/20	
Pandas	Raleigh	10/16/20	
	Saint Augustine	**3/21**	
PlanPowe	**Tokorozawa**	**10/20**	
	Valencia Spn	**10/20**	**2/21**
Raya	**Birmingham AL**	**3/5/21**	
	Saint Augustine	**3/21**	
	Singapore DC	**3/5/21**	
RME	**Branson**	**10/20**	
SeaLion	**Boston NEA**	**8/1/20**	
	Louisville KSC	**3/19/21**	**4/8/21**
	Melbourne MV	1/4/21	
	Omaha Zoo	11/20	
	Orlando SC	**11/20**	
SeaMonst	Lehi	7/23/20	
	Toyohashi	**1/30/21**	**3/19/21**
SFLIS	Shenyang LSTM	1/21	3/21
SOE	Taipei AM	7/6/20	
SOTU	Hutchinson	11/20	
	Valencia Spn	10/20	
SpaceNex	Beijing Dome CSTM	9/22/20	
	Hangzhou LCSTM	**2/21**	
SpaceSta	**Fort Lauderdale**	**1/12/21**	
SpacJunk	Dayton	7/26/20	
SupDogs	Charleston CCAS	11/20	
	Chicago MSI	8/1/20	
	Cincinnati MC	7/17/20	
	Dearborn THF	**2/21**	
	Denver MNS	**2/21**	
	Detroit MSC	**2/21**	
	Houston MNS	9/4/20	
	Kofu	11/7/20	3/14/21
	Louisville KSC		2/7/21
	Raleigh	10/16/20	
	Richmond SMV	**1/21**	
	Shreveport	**3/21**	
	Singapore SC	10/20	
TA	**Cleveland**	**2/21**	
TinyGian	Mexicali	10/1/20	
TOTIA	**Cleveland**	**2/21**	
	Lehi	7/23/20	
	Shanghai STM 3D	1/21	
	Tianjin STM	**3/21**	
TTA	Grand Rapids Cel		
	Lansing Cel		
	Portage Cel		
	Shreveport	1/21	
TTS	Houston SCH	11/20	
TurtOdys	Austin TSHM	9/9/20	5/31/21
	Boston NEA	**10/20**	**6/21**
	Chattanooga TA	7/17/20	
	Hangzhou LCSTM	**2/21**	
	Keelung NMMST	7/1/20	
	Louisville KSC	**7/25/20**	**3/18/21**
	Omaha Zoo	6/29/20	
	Orlando SC	**2/21**	
	Shenyang LSTM	1/21	3/21
	Tokyo TSC	**10/20**	
	Victoria RBCM	2/6/21	7/31/21
	Wichita EP	**3/21**	
UnderSea	**Saint Augustine**	**3/21**	
	Shanghai STM 3D	7/21/20	
	Shanghai STM 3D	**3/21**	
UWT3D	Keelung NMMST	7/1/20	
Vikings	**Tianjin STM**	**3/21**	
Volcanoes	Copenhagen TBP	10/31/20	
	Orlando SC	6/15/20	2/21/21
	Richmond SMV	12/21/20	5/31/21
	Saint Augustine	6/26/20	2/16/21
	Saint Paul SMM	**2/26/21**	
	Shanghai STM Dome	10/20	3/21
WildAfri	Charleston CCAS	7/23/20	
	Richmond SMV	1/21	
WOTA	**Hangzhou LCSTM**	**2/21**	
WWDPP3D	Melbourne MV	1/21	
	Melbourne MV	**2/21**	
	Mexicali	10/20	
	Valencia Spn	**10/20**	**2/21**
Yell	Yellowstone	12/20	

Feb.-March 2021 by Theater

Theater	Film	Open	Close
Al Khobar	JTM	8/11/20	
	JTS	8/11/20	
	OOBP	8/11/20	
Alexandria BA	GBR3D	9/28/20	
Altamonte AMC	A11	1/29/21	
	A11Q	1/29/21	
Atlanta FMNH	AGWN	11/20	
	HiddPac	11/20	
Austin TSHM	IAW	9/9/20	3/31/21
	TurtOdys	9/9/20	5/31/21
Baton Rouge LASM	A11FSE	6/19/20	
	AMJ	6/19/20	
	ISR	10/20	
Beijing 3D CSTM	AGWN	1/21	
	BTBW	1/21	
	Bugs	2/15/21	2/14/22
	GBRF		
	IncrPred	**3/1/21**	
	JTTSP		
	OOBP	9/22/20	
Beijing Dome CSTM	SpaceNex	9/22/20	
Billings AMC	A11	1/29/21	
	A11Q	1/29/21	
Birmingham AL	**Raya**	**3/5/21**	
Boston NEA	BackWild	8/1/20	6/30/21
	GWS	**8/1/20**	
	SeaLion	**8/1/20**	
	TurtOdys	**10/20**	**6/21**
Branson	**NPA**	**10/20**	
	Ozarks	7/1/20	
	RME	**10/20**	
Calgary TS	ExtrWeat	7/11/20	
Centerville Meg	A11	1/29/21	
	A11Q	1/29/21	
Chantilly	AmazAdve		12/31/21
Charleston CCAS	DreamBig	11/20	
	SupDogs	11/20	
	WildAfri	7/23/20	
Chattanooga AMC	A11	1/29/21	
	A11Q	1/29/21	
Chattanooga TA	IAW		
	TurtOdys	7/17/20	
Chicago MSI	AmazAdve		9/30/21
	GBRF	8/1/20	
	MJTTM	**3/7/21**	
	SupDogs	8/1/20	
Chongqing STM	OOBP	1/21	
Cincinnati MC	BackWild	11/20	4/30/21
	SupDogs	7/17/20	
Cleveland	**TA**	**2/21**	
	TOTIA	**2/21**	
Columbus ETC AMC	A11	1/29/21	
	A11Q	1/29/21	
Copenhagen TBP	A11FSE	10/31/20	
	Volcanoes	10/31/20	
Corpus Christi Lex	ACGOTS	7/23/20	
Council Bluffs AMC	A11	1/29/21	
	A11Q	1/29/21	
Cumming AMC	A11	1/29/21	
	A11Q	1/29/21	
Dayton	D-Day	7/26/20	
	FightPil	7/26/20	
	SpacJunk	7/26/20	
Dearborn THF	**BFTB**	**2/21**	
	IAW	**2/21**	
	SupDogs	**2/21**	
Denver MNS	**HiddPac**	**2/21**	
	IAW	**2/21**	
	SupDogs	**2/21**	
Destin AMC	A11	1/29/21	
	A11Q	1/29/21	
Detroit MSC	**SupDogs**	**2/21**	
Dongguan STM	NPA	7/20/20	
Edmonton TWS	JTTSP	10/20	3/21
	MAOOB	10/22/20	
Fayetteville Mal	A11	1/29/21	
	A11Q	1/29/21	
Fort Lauderdale	AncCaves		
	BTBW	**2/21**	
	DOA	**12/5/20**	
	DreamBig	1/12/21	
	GBRF	1/12/21	
	IAW		
	NPA		
	SpaceSta	**1/12/21**	
Franklin AMC	A11	1/29/21	
	A11Q	1/29/21	
Frisco AMC	A11	1/29/21	
	A11Q	1/29/21	
Galveston	AncCaves	5/23/20	

Theater	Film	Open	Close
	GWS	11/20	
Garland AMC	A11	1/29/21	
	A11Q	1/29/21	
Grand Blanc NCG	A11	1/29/21	
	A11Q	1/29/21	
Grand Canyon DCI	**GC**	**9/20**	**12/21**
Grand Rapids Cel	A11	1/29/21	
	A11Q	1/29/21	
	DreamBig		
	GCA		
	HidUniv		
	HumpbWha		
	NPA		
	TTA		
Hague	AntarcSK	10/8/20	
Hampton VASSC	BackWild	12/18/20	12/31/21
	IAW	12/18/20	
Hangzhou LCSTM	**AMMM**	**2/21**	
	COTS	**2/21**	
	IncrPred	**2/21**	
	MA	**2/21**	
	MounQues	**2/21**	
	SpaceNex	**2/21**	
	TurtOdys	**2/21**	
	WOTA	**2/21**	
Harrisburg	**ExpChesa**	**3/21**	
	GBR	**3/21**	
	GBRF	**3/21**	
	IAW	**3/21**	
	NPA	**3/21**	
Hastings	**BackWild**	**2/21**	
	BFTB	**2/21**	
Highlands Ranch AMC	A11	1/29/21	
	A11Q	1/29/21	
Houston AMC	A11	1/29/21	
	A11Q	1/29/21	
Houston MNS	DinoAliv	9/4/20	
	GBR3D	9/4/20	
	IAW	9/4/20	
	SupDogs	9/4/20	
Houston SCH	TTS	11/20	
Hutchinson	**IAW**	**3/13/21**	
	MAOOB	11/20	
	MounQues	11/20	
	SOTU	11/20	
Independence AMC	A11	1/29/21	
	A11Q	1/29/21	
Indianapolis 17 AMC	A11	1/29/21	
	A11Q	1/29/21	
Indianapolis AMC	A11	1/29/21	
	A11Q	1/29/21	
Kansas City AMC	A11	1/29/21	
	A11Q	1/29/21	
Kaohsiung NSTM	DOA	10/31/20	6/30/21
	Ocean3D	10/31/20	6/30/21
Kapurthala	Everest	7/21/20	
Katowice CC	AfricAdv	10/1/20	9/30/21
	G3DNW	10/1/20	9/30/21
Keelung NMMST	TurtOdys	7/1/20	
	UWT3D	7/1/20	
Kenner	**FlyMons**	**2/21**	
Killeen	DPTP	1/21	
	FlyMons	1/21	
Kofu	SupDogs	11/7/20	3/14/21
Kolkata SC	**G3DNW**	**2/21**	
Krakow CC	AfricAdv	10/1/20	9/30/21
	G3DNW	10/1/20	9/30/21
KSC 1	AsterHunt	10/20	
	JTS	7/20	
Lansing Cel	A11	1/29/21	
	A11Q	1/29/21	
	DreamBig		
	GCA		
	HidUniv		
	HumpbWha		
	NPA		
	TTA		
Las Palmas	**AGWN**	**11/10/20**	**6/30/21**
Las Vegas TS AMC	A11	1/29/21	
	A11Q	1/29/21	
Lehi	MA	7/23/20	4/9/21
	SeaMonst	7/23/20	
	TOTIA	7/23/20	
Lodz CC	AfricAdv	10/1/20	9/30/21
	G3DNW	10/1/20	9/30/21
London SM	AntarcSK	12/9/20	6/30/22
Louisville KSC	**SeaLion**	**3/19/21**	**4/8/21**
	SupDogs		2/7/21
	TurtOdys	**7/25/20**	**3/18/21**
Lubbock Pre	A11	1/29/21	
	A11Q	1/29/21	
Lubbock SS	**DOA**	**7/23/20**	
	IAW	11/1/20	
Lucknow	Greece		
Manhattan AMC	A11	1/29/21	
	A11Q	1/29/21	
Melbourne MV	GBRF	1/21	
	GBRF	**2/21**	
	SeaLion	1/4/21	
	WWDPP3D	1/21	
	WWDPP3D	**2/21**	
Memphis Mal	A11	1/29/21	
	A11Q	1/29/21	
Memphis Pink	Cuba	2/13/21	
	DOA	1/21	
	GBR3D	10/20	
Mesa AMC	A11	1/29/21	
	A11Q	1/29/21	
Mexicali	Ocean3D	1/21	
	TinyGian	10/1/20	
	WWDPP3D	10/20	
Mobile	**DOA**	**2/21**	
	JTS	**2/21**	
Montreal BS Cpx	IAW		
Moscow Kin	AMJ		
	DreamBig	10/21/20	
	IAW		
	NPA	10/24/20	
Mumbai NSC	**Dolphins**	**11/10/20**	
Niagara Can DCI	Niagara	7/23/20	
Northfield TST	A11	1/29/21	
	A11Q	1/29/21	
Oak Brook AMC	A11	1/29/21	
	A11Q	1/29/21	
Oklahoma City AMC	A11	1/29/21	
	A11Q	1/29/21	
Olathe AMC	A11	1/29/21	
	A11Q	1/29/21	
Oldsmar AMC	A11	1/29/21	
	A11Q	1/29/21	
Omaha Zoo	SeaLion	11/20	
	TurtOdys	6/29/20	
Orange Park AMC	A11	1/29/21	
	A11Q	1/29/21	
Orlando SC	**AMMM**	**2/21**	
	MOF	**2/21**	
	NPA		**2/21**
	SeaLion	**11/20**	
	TurtOdys	**2/21**	
	Volcanoes	6/15/20	2/21/21
Oulu	AGWN	2/9/21	7/7/21
Pensacola NAM	A11FSE	9/29/20	
	ACGOTS	9/29/20	
	MOF	9/29/20	
Phoenix ASC	**AOTO**	**2/21**	
	DOA	10/1/20	12/31/21
Phoenix DR AMC	A11	1/29/21	
	A11Q	1/29/21	
Phoenix DV AMC	A11	1/29/21	
	A11Q	1/29/21	
Port of Spain	**DreamBig**		
	GBR3D		
	HidUniv		
Portage Cel	A11	1/29/21	
	A11Q	1/29/21	
	DreamBig		
	GCA		
	HidUniv		
	HumpbWha		
	NPA		
	TTA		
Poznan CC	AfricAdv	10/1/20	9/30/21
	G3DNW	10/1/20	9/30/21
Raleigh	**BTBW**	**3/21**	
	JTS	**3/21**	
	NPA	10/16/20	
	OOBP	10/16/20	
	Pandas	10/16/20	
	SupDogs	10/16/20	
Regina	AsterHunt	10/20	
	IAW	7/23/20	
	JTTSP	**3/21**	
Richmond SMV	**DreamBig**		
	GCA		
	HumpbWha		
	NPA	1/21	
	SupDogs	**1/21**	
	Volcanoes	12/21/20	5/31/21
	WildAfri	1/21	
Rochester MSC	NPA	6/27/20	
Roseville AMC	A11	1/29/21	
	A11Q	1/29/21	
Saint Augustine	A11	1/29/21	
	A11Q	1/29/21	
	AsterHunt	**3/21**	
	BackWild	1/10/21	6/30/21
	DreamBig	11/20	
	ExtrWeat	**3/21**	
	FOTB	1/10/21	6/30/21
	GBRF	11/20	
	Jerusale	**3/21**	
	Pandas	**3/21**	
	Raya	**3/21**	
	UnderSea	**3/21**	
	Volcanoes	6/26/20	2/16/21
Saint Louis Mar	A11	1/29/21	
	A11Q	1/29/21	
Saint Louis SC	A11FSE	6/18/20	
	AsterHunt	**10/23/20**	**5/31/21**
	BFTB	**3/21**	
	DreamBig		
	GBRF	6/18/20	
Saint Paul SMM	**AncCaves**	**2/26/21**	
	Volcanoes	**2/26/21**	
Salt Lake City Clark	**AsterHunt**	**3/1/21**	
	DOA	**3/1/21**	
San Antonio San	A11	1/29/21	
	A11Q	1/29/21	
San Simeon DCI	HCBTD	7/21/20	
Schererville AMC	A11	1/29/21	
	A11Q	1/29/21	
Shanghai STM 3D	AMJ	7/21/20	
	BackWild		6/21
	DOA	**3/21**	
	JTTSP		
	TOTIA	1/21	
	UnderSea	7/21/20	
	UnderSea	**3/21**	
Shanghai STM Dome	AGWN	1/21	3/21
	AMJ	7/21/20	
	BackWild	**10/20**	**3/21**
	DOA	**3/21**	
	OOBP	**1/21**	**2/21**
	Volcanoes	10/20	3/21
Shenyang LSTM	SFLIS	1/21	3/21
	TurtOdys	1/21	3/21
Shreveport	**SupDogs**	**3/21**	
	TTA	1/21	
Singapore DC	**Raya**	**3/5/21**	
Singapore SC	SupDogs	10/20	
South Barrington AMC	A11	1/29/21	
	A11Q	1/29/21	
South Jordan Meg	A11	1/29/21	
	A11Q	1/29/21	
Sparks Gal	A11	1/29/21	
	A11Q	1/29/21	
Springfield MO AMC	A11	1/29/21	
	A11Q	1/29/21	
Sugar Land AMC	A11	1/29/21	
	A11Q	1/29/21	
Surprise AMC	A11	1/29/21	
	A11Q	1/29/21	
Suzhou SCAC	JTTSP		
Taichung NMNS	**Angkor**	**10/1/20**	**9/30/21**
	DOA	1/1/21	12/31/21
Taipei AM	SOE	7/6/20	

Theater	Film	Open	Close
Tallahassee AMC	A11	1/29/21	
	A11Q	1/29/21	
Tampa AMC	A11	1/29/21	
	A11Q	1/29/21	
Tianjin STM	**JIAC**	**3/21**	
	JTS	**3/21**	
	TOTIA	**3/21**	
	Vikings	**3/21**	
Tokorozawa	**PlanPowe**	**10/20**	
Tokyo TSC	**TurtOdys**	**10/20**	
Toledo IS	HiddPac	11/20/20	
	JTS	11/20/20	
Toronto OP	BFTB	9/28/20	2/14/21
Toyohashi	**SeaMonst**	**1/30/21**	**3/19/21**
Tucson AMC	A11	1/29/21	

Theater	Film	Open	Close
	A11Q	1/29/21	
Tulsa AMC	A11	1/29/21	
	A11Q	1/29/21	
Valencia Spn	AmazAdve	10/20	
	DreamBig	**10/20**	**2/21**
	JTS	10/20	
	PlanPowe	**10/20**	**2/21**
	SOTU	10/20	
	WWDPP3D	**10/20**	**2/21**
Victoria RBCM	AmazAdve	2/6/21	6/30/21
	FOTB	2/6/21	6/30/21
	TurtOdys	2/6/21	7/31/21
Vineyard Meg	A11	1/29/21	
	A11Q	1/29/21	
Virginia Beach AMC	A11	1/29/21	

Theater	Film	Open	Close
	A11Q	1/29/21	
Warsaw CC	AfricAdv	10/1/20	9/30/21
	G3DNW	10/1/20	9/30/21
Waukee FRD	A11	1/29/21	
	A11Q	1/29/21	
West Chester AMC	A11	1/29/21	
	A11Q	1/29/21	
West Valley City Meg	A11	1/29/21	
	A11Q	1/29/21	
Wichita EP	**Animalop**	**3/21**	
	GBRF	**7/1/20**	
	TurtOdys	**3/21**	
Wroclaw CC	AfricAdv	10/1/20	9/30/21
	G3DNW	10/1/20	9/30/21
Yellowstone	Yell	12/20	

Key to Film Abbreviations

Film	Title	Year	Dist
A11	Apollo 11	2019	IMAX
A11FSE	Apollo 11: First Steps Edition	2019	MFF
A11Q	Apollo 11: Quarantine	2021	3D NEON
ACGOTS	Aircraft Carrier: Guardian of the Seas	2016	3D K2
AfricAdv	African Adventure 3D	2007	3D nWP
AGWN	Australia's Great Wild North	2018	K2
AmazAdve	Amazon Adventure	2017	3D SKF
AMJ	America's Musical Journey	2018	3D MFF
AMMM	Amazing Mighty Micro Monsters 3D	2016	3D nWP
AncCaves	Ancient Caves	2020	3D MFF
Angkor	Angkor: Lost Empire of Cambodia	2020	3D K2
Animalop	Animalopolis	2008	3D K2
AntarcSK	Antarctica	2020	SKF
AOTO	Astronaut: Ocean to Orbit	2021	MFF
AsterHunt	Asteroid Hunters	2020	3D IMAX
BackWild	Backyard Wilderness	2018	3D SKF
BFTB	Back From the Brink	2019	3D CPD
BTBW	Born to Be Wild	2011	3D IMAX
Bugs	Bugs!	2003	3D SKF
COTS	Creatures of the Seasons	1990	DTI
Cuba	Cuba	2019	3D GSF
D-Day	D-Day: Normandy 1944	2014	3D K2
DinoAliv	Dinosaurs Alive	2007	3D GSF
DOA	Dinosaurs of Antarctica	2020	3D GSF
Dolphins	Dolphins	2000	MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D unk
DreamBig	Dream Big: Engineering Our World	2017	3D MFF
Everest	Everest	1998	MFF
ExpChesa	Expedition Chesapeake	2019	B&D
ExtrWeat	Extreme Weather	2016	3D CPD
FightPil	Fighter Pilot: Operation Red Flag	2004	3D K2
FlyMons	Flying Monsters 3D	2011	3D CPD
FOTB	Flight of the Butterflies	2012	3D SKF
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D nWP
GBR	Great Barrier Reef, The	1981	SMM
GBR3D	Great Barrier Reef	2018	3D MFF
GBRF	Great Bear Rainforest	2019	3D MFF
GC	Grand Canyon: The Hidden Secrets	1985	DCI
GCA	Grand Canyon Adventure: River at Risk	2008	3D MFF
Greece	Greece: Secrets of the Past	2006	MFF
GWS	Great White Shark	2013	3D GSF
HCBTD	Hearst Castle: Building the Dream	1996	DCI
HiddPac	Hidden Pacific	2019	3D GSF
HidUniv	Hidden Universe	2013	3D MFF
HumpbWha	Humpback Whales	2015	3D MFF
IAW	Into America's Wild	2020	3D MFF
IncrPred	Incredible Predators	2016	3D GSF
ISR	In Saturn's Rings	2018	B&D
Jerusale	Jerusalem	2013	3D CPD
JIAC	Journey into Amazing Caves	2001	MFF
JTM	Journey to Mecca	2009	CPD
JTS	Journey to Space	2015	3D K2
JTTSP	Journey to the South Pacific	2013	3D MFF
MA	Museum Alive 3D	2016	3D nWP
MAOOB	Mountain Adventure: Out of Bounds	2019	3D K2
MJTTM	Michael Jordan To the Max	2000	GSF
MOF	Magic of Flight, The	1997	MFF
MounQues	Mountain Quest	2018	K2
Niagara	Niagara: Miracles, Myths, and Magic	1987	DCI
NPA	National Parks Adventure	2016	3D MFF
Ocean3D	Ocean 3D	dev	3D unk
OOBP	Oceans: Our Blue Planet	2018	3D GSF
Ozarks	Ozarks: Legacy and Legend	1993	IMAX
Pandas	Pandas	2018	3D IMAX
PlanPowe	Planet Power	2018	3D nWP
Raya	Raya and the Last Dragon		3D WDPD
RME	Rocky Mountain Express	2011	SLC
SeaLion	Sea Lions: Life by a Whisker	2020	3D K2
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	CPD
SFLIS	Search for Life In Space, The	2016	3D MFF
SOE	Story of Earth, The	2018	3D DMD
SOTU	Secrets of the Universe	2019	3D K2
SpaceNex	Space Next 3D	2015	3D B&D
SpaceSta	Space Station	2002	3D IMAX
SpacJunk	Space Junk	2012	3D K2
SupDogs	Superpower Dogs	2019	3D IMAX
TA	Tornado Alley	2011	3D GSF
TinyGian	Tiny Giants 3D	2014	3D GSF
TOTIA	Titans of the Ice Age	2013	3D GSF
TTA	To the Arctic	2012	3D MFF
TTS	Touch the Stars	2019	3D B&D
TurtOdys	Turtle Odyssey	2018	3D SKF
UnderSea	Under The Sea 3D	2009	3D IMAX
UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D K2
Vikings	Vikings	2004	GSF
Volcanoes	Volcanoes: The Fires of Creation	2018	3D SKF
WildAfri	Wild Africa 3D	2015	3D GSF
WOTA	Wonders of the Arctic	2014	3D GSF
WWDPP3D	Walking With Dinosaurs: Prehistoric Planet 3D	2014	3D GSF
Yell	Yellowstone	1994	GSF

Feb.-March 2021 Bookings Count

#	Film	#	Film	#	Film	#	Film
55	A11	4	GBR3D	2	MounQues	1	Greece
55	A11Q	4	GCA	2	Ocean3D	1	HCBTD
13	IAW	4	HidUniv	2	Pandas	1	ISR
13	SupDogs	4	HumpbWha	2	PlanPowe	1	Jerusale
12	NPA	4	TOTIA	2	SeaMonst	1	JIAC
12	TurtOdys	4	TTA	2	SOTU	1	JTM
11	DreamBig	4	WWDPP3D	2	SpaceNex	1	MJTTM
10	DOA	3	AncCaves	2	WildAfri	1	Niagara
9	GBRF	3	BTBW	1	Angkor	1	Ozarks
7	BackWild	3	HiddPac	1	Animalop	1	RME
7	G3DNW	3	Raya	1	AOTO	1	SFLIS
7	JTS	3	UnderSea	1	Bugs	1	SOE
6	AfricAdv	2	ACGOTS	1	COTS	1	SpaceSta
6	Volcanoes	2	AMMM	1	Cuba	1	SpacJunk
5	AGWN	2	AntarcSK	1	D-Day	1	TA
5	AsterHunt	2	ExtrWeat	1	DinoAliv	1	TinyGian
5	JTTSP	2	FlyMons	1	Dolphins	1	TTS
5	OOBP	2	FOTB	1	DPTP	1	UWT3D
5	SeaLion	2	GWS	1	Everest	1	Vikings
4	A11FSE	2	IncrPred	1	ExpChesa	1	WOTA
4	AmazAdve	2	MA	1	FightPil	1	Yell
4	AMJ	2	MAOOB	1	GBR		
4	BFTB	2	MOF	1	GC		

Imax 2020 results: $112 M loss

On March 4, Imax Corporation reported its financial results for the quarter and the fiscal year ending Dec. 31, 2020. For the quarter, the company posted a loss of $12.7 million (–$0.21 per share) on revenues of $56 million, compared to a profit of $21.5 million ($0.35 per share) on revenues of $124.3 million for 2019's Q4. For the full year, it reported a loss of $112.1 million (–$1.89 per share) on revenues of $137.0 million, compared to $64.8 million ($1.05 per share) on revenues of $395.7 million for fiscal 2019.

Imax signed deals for 48 theater systems (17 of which are upgrades) in 2020, compared to 143 (39 upgrades) in 2019, and installed 71 last year (16 upgrades), compared to 186 (57 upgrades) in all of 2019. As of Dec. 31, 2020, the total IMAX theater network stood at 1,650, compared to 1,624 at the end of 2019.

Tenet opens in 15/70 in NYC

As New York state allowed movie theaters to reopen (at 25% capacity) in early March, Imax Corporation announced that Christopher Nolan's *Tenet* will be screened on 15/70 film at the AMC Lincoln Square in New York City for a limited time, starting on March 12.

The time-bending action film, which Nolan shot entirely on 15/65mm and 5/65mm film, has only been shown in 15/70 at nine locations worldwide since its opening in late August. It has yet to be shown in 15/70 in Los Angeles.

McLennan honored in Edmonton

The city of Edmonton, AB, Canada, has honored planetarium and fulldome veteran Ian McLennan by naming a road after him: The access road to the Queen Elizabeth II Planetarium will be renamed Ian McLennan Way. McLennan was the founding director of the facility, known as the QEP, which was the first public planetarium in Canada when it opened in 1960.

In a career that has spanned more than 60 years, McLennan has consulted on dozens of planetariums, giant-screen theaters, and other projects for museums and science centers around the globe, with clients that include the Smithsonian's National Air and Space Museum, the Houston Astrodome, Los Angeles' Griffith Observatory, and the United Nations.

Alan Nursall, director of Telus World of Science Edmonton, said in a statement, "Ian's inspired leadership established the foundations of excellence which would guide the facility through its 23 years of operation. In fact, the QEP was so successful that it led to the creation of Canada's

Ian McLennan (r) with the Spitz projector in 1960.

largest planetarium, inside Telus World of Science, Edmonton. That facility opened in July 1984 and continued the amazing space science education work that Ian initially began inside the Queen Elizabeth Planetarium."

After closing in 1983, the QEP remained vacant and fell into disrepair until a restoration plan was approved and funded in 2016. Although originally planned to be completed by the end of 2019 in time for the International Planetarium Society conference in the summer of 2020, the restoration was delayed and is now expected to be completed in 2021.

Gelfond expects strong rebound

Following the unexpectedly strong performance of *Detective Chinatown 3* in China over the Lunar New Year holiday last month, Imax Corporation CEO Richard Gelfond says that he expects the cinema business in other countries to "com[e] back in big numbers."

In an interview with *The Hollywood Reporter*, Gelfond said the company had expected the 2021 holiday to be "approximately flat with the 2019 Chinese New Year," which had itself been a record year. He was "blown away" when the 2021 IMAX grosses exceeded 2019 by 45%. He believes that "China tells us 100% that when people feel comfortable going to the movies — when it's safe and there are great movies available — they're coming back. There's no question in my mind." He added that the company saw similar results in Japan and Korea.

Gelfond dismissed the idea that the pandemic has changed movie-going habits forever. "I don't think 100 years of culture, and 100 years of wanting to associate with other human beings and be with your family to experience a story in an exciting way, is changed by the ability to stream. The fact that they happen to have an ability to watch something in their living room doesn't mean they're going to stop going to movies."

He added that the experience in China teaches that the key to bringing audiences back to theaters is to "do it in a measured, systemic way rather than trying to do it all at once. We need to rebuild enthusiasm in a thoughtful, deliberate way." He believes that that could start as early as May.

Backyard Wilderness wins award

Backyard Wilderness, from SK Films, was named best film in the People & Forest: Long Form category at Jackson Wild's World Wildlife Day Film Showcase on forests, held March 3. It beat two other films in that category, including K2 Studios' *Australia's Great Wild North*. Another GS film, *Great Bear Rain Forest*, from MacGillivray Freeman Films, was a finalist in the My Forest: Long Form category.

The World Wildlife Day Film Showcase is a joint project of the Secretariat of the Convention on International Trade in Endangered Species of Wild Fauna and Flora, Jackson Wild, and the United Nations Development Programme that focuses on the immense value of our planet's forests, their extensive ecosystem services and the millions of human livelihoods they sustain.

Ian McLennan